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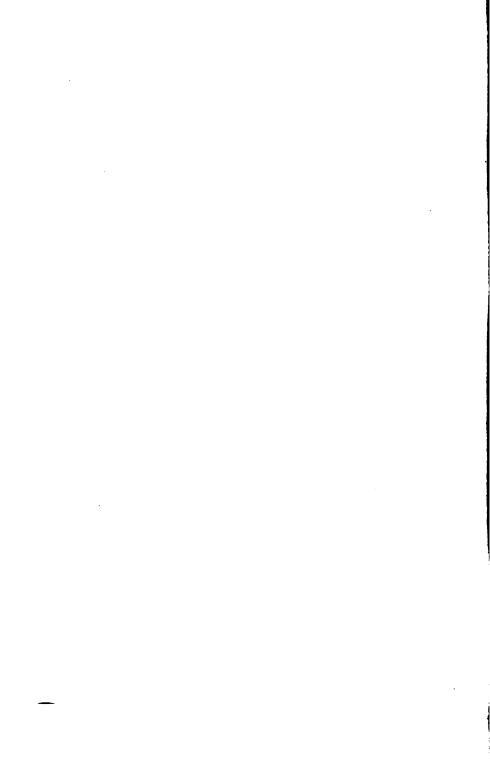
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ART MUSEUM,

CINCINNATI.



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Catalogue of Objects

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PREFACE.

The objects of art which comprise this collection were selected and secured by Mr. J. W. BOOKWALTER in person during travels in the East. With the exception of the wood carvings, the Egyptian antiquities, and a few other objects, everything is a product of some part of Asia, so that the collection may well be termed Oriental, containing the work of Persia, Arabia, India, Central Asia, Java, Japan, and China. The objects, when purchased, were intended for the adornment of Mr. BOOKWALTER'S residence, and while they admirably represent the decorative art of the countries in which they were procured, they were not gathered for public exhibition. As the objects were bought in the countries of their manufacture, their authenticity is unquestionable.

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INTRODUCTION.

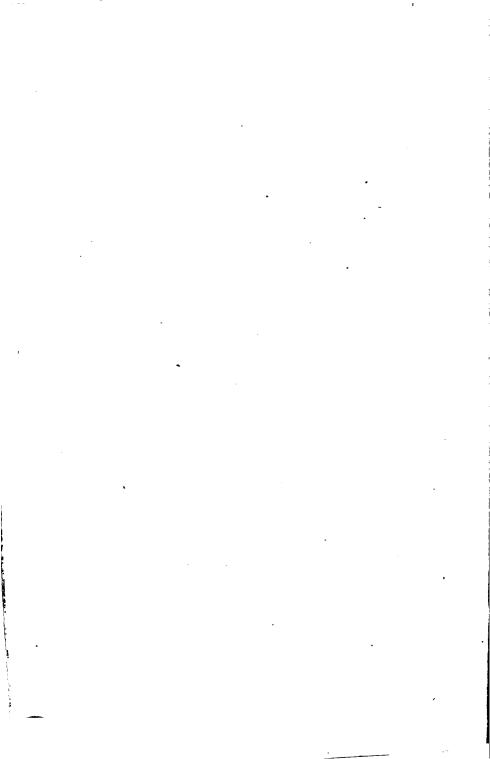
In examining works of Oriental art, one must constantly bear in mind the peculiar conditions which are imposed on the oriental artist by the habits and customs of his people, and the canons of art that have grown out of these. Oriental art is fundamentally decorative, occupies itself mostly with the adornment of objects of daily utility, or the ornamentation of temples, palaces and ceremonial insignia. There is never seen the pictorial, or imitative, spirit, which characterizes the art of the West. The faculties which a great European artist employs in expressing the conceptions of his imagination on canvas, or in marble, producing a work primarily intellectual, stimulative of noble thought and emotion, an Oriental artist is content to apply to the formation and decoration of a vase in porcelain or metal. The limitation is partly due to national characteristics, climate and conditions of life, and partly to religious influences. The very concentration of his field has given the Oriental artist a peculiarly accurate knowledge of the adaptability of the materials at command to specific purposes, enabling him to evovle the forms most appropriate to each material, and the decoration best adapted to their ornamentation. He has realized that it is waste of time to attempt in one material what can be more successfully and easily made in another. He has learned that beauty of form is a first consideration, that decoration must be subordinate thereto, always striving to enrich and embellish without hiding or enfeebling the form of the object to which it has been applied, or interfering with the use to which the object is to be put. These principles of art have been fixed in the East by immemorial tradition, and it is to their rigid observance that Oriental art owes its high value as an example of proper decoration.

There is a more or less intimate connection between the arts of the different nations, or peoples, of the East. In the western portion, Persia appears to have been the cradle of a number of decorative arts which were taught to Turcoman traders and invaders on the north, and likewise to Arab conquerors, who in turn carried them to India, as well as through Africa to Spain and Europe. India in turn influenced China and Japan. So that, through commerce or conquest, each of these countries affected the arts of the others.

The Egyptian antiquities and the Italian wood carvings must, of course, be regarded separately and apart from the Oriental objects in the collection.

It has been found convenient to classify the objects according to the locality of manufacture, and by means of a few notes, to indicate briefly the peculiarities by which they are distinguished.

Egypt.



EGYPT.

The arts of ancient Egypt are so closely identified with the religious beliefs of the people, that a few notes concerning these, in so far as they relate to a future life, are indispensable.

"The inviolate preservation of the body was deemed essential to the corporal resurrection of the 'justified' dead. living man consisted of a body, a soul, an intelligence, and an appearance, or eidolon, -in Egyptian a Ka. Death dissociated these four parts, which must ultimately be reunited for all eternity."* Between death and life everlasting intervened a period of from 3,000 to 10,000 years, "during which the intelligence wandered, luminous, through space, while the soul performed a painful probationary pilgrimage through the mysterious underworld. The body, in order that it should await, intact, the return of the soul, whose habitation it was, must meanwhile be guarded from corruption and every danger. Hence, and hence only, the extraordinary measures taken to ensure the preservation of the corpse, and the inviolability of the sepulchre; hence the huge pyramid, the secret pit, and the subterraneous labyrinth. The shadowy and impalpable Ka—the mere aspect, be it remembered, of the man-was supposed to dwell in the tomb with the mummied body. Being an aspect, it must perforce

^{*}Dr. S. Birch, Encyclopedia Brittanica under "Mummy."

be the aspect of something material; and if the body which it represented were destroyed, or damaged, the Ka was liable to the like mischance. In view of this danger, the Egyptian, by stocking his sepulchre with portrait statues, sought to provide the Ka with other chances of continuance, these statues being designed, in a strictly literal sense, to serve as supports, or dummies for the Ka. The funeral portrait statues of the ancient empire (Dynasties I to VI) are marvels of realistic art in basalt, diorite, limestone and wood."* The heads of two of these Ka statues, carved in basalt, will be found in this collection. (Nos. 4 and 5 below.)

On this subject another author writes: "The Egyptians called that which does not perish as the dying man draws his last sigh, the Ka, a term which M. Maspero has rendered as the double. This double was a duplicate of the body in a matter less dense than that of the body, a projection, coloured, but aerial, of the individual.......This double had to be installed in a lodging suitable to its existence; had to be surrounded by objects which it had used in its former state; had to be supplied with food, which was necessary for the sustenance of its life. And all these things it obtained from the piety of its relations, who on fixed days brought them to the threshold of the good dwelling, or the eternal dwelling, which were the phrases used by the Egyptians."

When the mummy was placed in the tomb, food was placed beside it; and, periodically afterwards, there were repasts of the surviving relatives in a chamber of the tomb constructed for the purpose. Of these he was supposed to have his share. To guard against family neglect, those who could afford it, set aside the

^{*}Dr. S. Birch, Encylopedia Brittanica.

[†] Perrot & Chippiez, History of Ancient Egyptian Art, vol. I, p. 128.

revenues of some part of their property, to be perpetually employed in caring for the tomb. With a like feeling, all arms, clothing, jewels, and other needed objects were buried with the dead, and "those personal attendants and domestic officers, whose services would be so necessary in another life, were secured to them at small expense; instead of slaying them at the door of the tomb, they were represented upon its walls in all the variety of their occupations, and in the actual moment of labor."*

"The scenes chosen for the decoration of tomb walls had a magic intention; whether drawn from civil life in the world, or from that of Hades, they were meant to preserve the dead from danger, and to secure him a happy existence beyond the tomb.Their reproduction upon the walls of the sepulchre guaranteed the performance of the acts represented. The double, shut up in his ouppy (subterranean gallery), saw himself going to the chase upon the surrounding walls, and he went to the chase; eating and drinking with his wife, and he ate and drank with her; crossing in safety the terrible gulphs of the lower world in the barque of the gods, and he crossed them in safety. tilling, reaping and housing on his walls, were for him, real tilling, reaping and housing. So, too, the statuettes placed in his tomb carried out for him, under magic influence, all the work of the fields, and like the sorcerer's pestle in Goethe's ballad, drew water for him and carried grain. And, after all, the world of vassals upon he sides of the sepulchre, was as real as the double for which they laboured; the picture of a slave might well satisfy the shadow of a master. The Egyptian thought, that by filling his tomb with pictures, he insured the reality of all the objects,

^{*}Perrot & Chippiez, History of Ancient Egyptisn Art, vol. I, p. 128.

people and scenes represented in another world, and he was thus encouraged to construct his tomb while he was yet alive."*

The carvings and inscriptions on the tomb walls were, therefore, not strictly biographical, though they did portray scenes in which the dead had in life been engaged, and might, therefore, after death take like interest.

1. MUMMY-HATHOR NEB TAU I.

The mummy of an Egyptian princess, Hathor Neb Tau I, of the Ptolemaic Dynasty (B. C. 330 to A. D. 30). This mummy was procured for Mr. Bookwalter by Dr. Brugsch-Bey, Assistant Director of the Boulak Museum, Cairo, Egypt. The origin of the art of mummification, of which the object has been explained above, may be ascribed to 3,800 or 4,000 B. C., and, according to Dr. Birch, it was practiced as late as 700 A. D. The process required in all about 70 days, after which the body was enveloped in linen bandages, each finger and toe being separately swathed, and the contour of the shrunken body being carefully restored by padding. Only linen was used in making the bandages, which were in strips, three or four inches wide, and of which from 700 to 1,250 yards were used on a single body.

The bandages have been removed from the head and half of the body, showing the state of preservation.

2. MUMMY CASE.

This lid is made of sycamore wood, profusely ornamented in the manner usual with Egyptian mummy caskets, and bearing an inscription, and the name of the mummy, Hathor Neb Tau I.

^{*}M. Maspero, Journal Asiatique, May-June, 1880, pp. 419-420.

3. MASK.

This mask was found over the face of the mummy when the case was opened.

4. HEAD OF A STATUETTE.

A head probably broken off one of the Ka statues, which, as has been explained above, were placed in the tombs as substitutes for the mummy in event of its destruction. It is a portrait head finely carved in basalt, a very hard species of marble.

5. HEAD OF A STATUETTE.

Similar to the above.

6-12. FIGURINES.

These little figures are in certain inscriptions called oushebt, or answerers, and, as indicated by the agricultural implements pictured in their hands, were supposed to act as substitutes for the tenant of the tomb in cultivating the fields of the subterranean regions. They answered to his name, and, together with the attendants painted on the walls, saved him from labor and want. They are in appearance like a mummy, are usually not over 8 or 12 inches high, and are made of different materials—wood, limestone or granite, but usually of a kind of terra cotta which is covered with green or blue enamel. Some are formed of sand with a little alkali, and only enough clay to enable them to be pressed into molds.

13-26. SCARABAEI.

The Scarabaeus had several symbolic meanings. It was sacred to Ptah, the creative deity; it was an emblem of the world, or all creation; of the Sun; and, also of transformation and immortality. It was used in funeral rites, and as a memorial,

when the royal cartouche was cut on the reverse. Among those here shown is one in the original Egyptian gold mounting.

27-28. SCARABAEI.

Two modern imitations.

29. OUDJA;

or the symbolic eye.

30. Same as No. 29.

31. FROG.

This, Wilkinson says, was the type of man in embryo. "It sat on a ring, or seal, a sign occasionally used in lieu of the Tau, or life; and from its back rose a palm branch, which sometimes appeared in the state of a tender leaf rising from a date stem."*

32. EMBLEM OF STABILITY,

with four bars.

33-35. TILE.

Three specimens of ancient inlaid encaustic tile, presented to Mr. Bookwalter by Dr. Brugsch-Bey. The period of production is not known, but they are interesting examples of the early combination of colored clays by inlaying.

36. PAINTING ON PLASTER.

This small piece illustrates the peculiarities of Egyptian wall decoration by the use of brilliant colors and pure line. The

*Wilkinson's Ancient Egyptians, second series, vol. II., p. 256.

subject is a conventional treatment of the lotus. A principal reason for the employment of brilliant colors on the exterior of brillians was the necessity of, in some way, accentuating the architectural features other than by trusting to shadows, which in the glowing sunlight, lost much of their intensity.

37-41. BRONZES.

37. A small figure of APIS, the sacred bull worshipped at Memphis from the earliest period. Greek writers describe Apis as the image of Osiris, who was supposed to have passed into a bull.

"The marks of the Apis were a black-coloured hide, with a triangular spot on the forehead; the hair arranged in the shape of an eagle on the back; and a knot under the tongue in the shape of a scarabaeus, the sacred insect and emblem of Ptah; a white spot resembling a lunar cresent at his side. These marks have been supposed to be for the most part certain arrangements of the hide as seen in some animals."*

- 38. Another figure of APIS, with the head broken off.
- 39. The crocodile, SAVAK, another Egyptian deity.
- 40. The head of a figure of BUBASTIS or PASHT, a female deity, represented with the head of a cat, and sometimes that of a lioness. Called by Wilkinson "the Egyptian Diana." The cat was held in great reverence, and the death of one was followed by the mourning of the inmates of a house.

41. BRONZE VASE.

A small vase, to which a handle was attached, probably used in a temple.

^{*}Dr. Semuel Birch, Encyclopedia Brittanica, "Apis."

42. PAPYRUS WITH HIEROGLYPHIC WRITING.

The paper of the ancient Egyptians was made of the Cyperus Papyrus, as it is called by modern botanists, a plant which grew mostly in lower Egypt in marshy land. The government possessed the monopoly of growing and selling it. Wilkinson gives the mode of making papyri as follows: "The interior of the stalks of the plant, after the rind had been removed, was cut into thin slices in the direction of their length, and these being laid on a flat board, in succession, similar slices were placed over them at right angles; and their surfaces being cemented together by a sort of glue, and subjected to a proper degree of pressure, and well dried, the papyrus was completed. The length of the slices depended, of course, on the breadth of the intended sheet, as that of the sheet on the number of slices placed in succession beside each other, so that, though the breadth was limited, the papyrus might be extended to an indefinate length."*

The monopoly so increased the price of papyrus that it was used only for important documents, such as funeral rituals, sales of estates, and official papers.

43-61. PLASTER CASTS.

Taken from carvings in the tomb of Ti, at Sakkarah. Ti was a civil dignatary of high rank under three monarchs of the Fifth Dynasty, and also held an important sacerdotal office as guardian of the tombs of the kings in the pyramids of Abusir. He was an extensive agriculturist, and on his tomb are found scenes from farm or rural life. The intention of these carved scenes has already been explained. (See page 11.)

43. AN AQUATIC TOURNAMENT.

Men in boats are represented in combat.

*Sir Gardner Wilkinson's Manners and Customs of Ancient Egyptians, vol. III, p. 146. $^{\circ}$

44. PROCESSION OF BULLS.

The bulls are being led by attendants.

45. LABORERS.

Carrying loaves of bread, fruit, and other objects.

- 46. CATCHING BIRDS IN NETS:
- 47. BIRDS AND GEESE.
- 48. ASSES AT WATER.
- 49. DRIVING CRANES.
- FOUR WINGED FIGURES,
 with bodies of birds, representing Egyptian deities.

51. LION FACING TO THE RIGHT.

The lion, emblematic of strength, was sometimes used as typical of royalty. A fine piece of low relief carving.

52. LION FACING TO THE LEFT.

A mate to the above,

53. CLEOPATRA AS ISIS.

This head, carved in low relief on a panel, is said to represent Cleopatra. It is from a carving in the temple of Denderah.

54. AN EGYPTIAN GODDESS,

probably Isis.

55. AMOO.

One of the principal deities of the second order. He carries the emblem of life in his right hand, a symbol usually borne by the Egyptian deities.

- 56. BULL.
- 57. RAM.
- 58. IDEAL HEAD.
- The originals of these three are in the Boulak Museum. They were found in the sand at Sakkarah, which nothing indicated as the site of a tomb, and are thought to have been sculptor's models.
- 59. COLORED CAST.
- 60. Similar to No. 59.

61. GROUP OF THREE FIGURES—Colored Cast.

The figures are those of Osiris, Isis, and a suppliant. This cast, and the two preceding, have been colored in imitation of the painted carvings on the walls of temples and tombs, though less brilliantly.

62. POTTERY.

Three modern Egyptian bottles of light grey porous pottery to be used for cooling water by evaporation.

63. POTTERY.

Modern Arabic-Egyptian pottery made of red and black clays with a polished surface and incised ornamentation.

Persia and

Eurhestan.

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PERSIA.

Probably no where in the East have the native arts been so little affected by foreign conquest as in Persia. The origin of the arts of this country lies in the remote ages of the ancient eastern monarchies, of which Persia alone remains. The permanence of Persian arts is due to a peculiar faculty which the Persians have always shown of absorbing their conquerors. The conqests of Alexander, of the Moghuls, the Arabs, and the Afghans effected but little permanent change! It appears more than probable that the Arabs derived from Persia the arts which were afterward developed in Spain and elsewhere. It is known that colonies of Persians were established in Spain, and there can be little doubt that the Arab Khalifs had no hesitation in employing artists and workmen so versatile and skillful in decorations as the Persians.

"Persia, always an artistic country, could hardly have borrowed it from her rude conquerors. The Arab, no doubt, modified the art derived from the Persians, the modifications being much influenced by their intense hatred of anything approaching idolatry. The Persians, however, even during their greatest religious fervour, never lost their taste for all kinds of ornament, including representations of actual natural objects. The Arabs themselves were probably never an artistic people, authough many of their rulers were distinguished patrons and propagators of art and science. It is far from improbable that even the Alhambra itself was chiefly the work of Persians, who stood to the Arabs in much the same relation that the Greeks did to the Romans."*

A lively artistic fancy inspires the Persian artist to cover with varied and intricate, but symmetrical, ornament all sorts of objects, even those of the poorest materials. Their skillful manipulation of clay is shown in many a lovely shape in pottery, their bottle vases and ewers having been copied by potters the world over. As widely known and collected for beauty of design and harmony of color are their unequalled rugs, of which a number may be seen in this collection.

Of the life of the Persian artist, Mr. Benjamin writes: In place of a vast studio filled with bric-a-brac, hung with sumptuous draperies, and an artist in aesthetic garb before a colossal canvas, let the reader † "rather picture to himself humble artists clad in white or green turbans and flowing tunics, seated on their heels upon a rug in an open booth by the bustling wayside, or under a spreading chenâr in the market place. If such an artist is prosperous and honored with the favor of the great, which in Persia, is equivalent to the smile of God, then he is content, for he can go on through life laboring cheerfully at his chosen pursuit. Around him, on their knees, are seated his chagirds, or assistants, who aid him in his labors, and also, incidentally, learn to start in time as independent artists.......Such is the life and career of the artist of Persia. It is not that of a Rubens or

^{*&}quot;Persian Art" by Major R. Murdoch Smith, R. E. (South Kensington Museum Art Handbook), p. 4.

^{†&}quot;Persia and the Persians," p. 314.

a Millais; his honors are more tranquilly bestowed, and enjoyed with less of the fever of life, than in the western world; but he has that chiefest of this world's successes,—the privilege of spending his years in the untrammelled pursuit for which he is by nature best fitted."

64. TOBACCO BOX WITH COVER.

An almost spherical box fixed to a circular tray, decorated by inlaying silver on iron. A checquer pattern encircles the bowl and the center of the tray; on the neck of the bowl and around the edge of the tray is a conventional floral pattern. It is a rare piece of old Persian work.

65-66. VASES.

A pair of old engraved brass vases, decorated with inscriptions, scroll work and figures in medallions.

67-68. BASINS.

A pair of old engraved brass basins, in decoration similar to the above.

69. TRAY.

A large engraved brass tray, circular in form, with scroll work, inscriptions and human figures and animals in medallions.

70. TRAY.

Similar to the above.

71. TEHERAN RUG.

An exceptionally long and fine old Teheran rug. The ground of the center is a very deep, rich blue and is covered with a pattern of conventional birds and flowers. The border is red with fine scroll work.

72. KURDISTAN RUG.

Buff center with large colored figures. Dark border with colors. Old-

73. KURDISTAN RUG.

A very soft and silky rug; red and green predominate in the center. Old.

74. KURDISTAN RUG.

A fine old rug. Dark red and blue with a white border.

75. FERRAHAN RUG.

This old rug has a dark blue center covered with a small closely woven pattern of birds and flowers similar to that on the Teheran rug. (No. 71 above.)

76. COOBA RUG.

Generally known as an embroidered Persian carpet. Red center with figures in blue, yellow and green. Old. It is probably the style of rug made in Persia before the introduction of pile carpets.

77. SHIRAZ RUG.

The center of this old rug is composed of a zig-zag shawl pattern in fine colors. The border is white. The rug is very heavy.

78. SHIRAZ RUG.

Old. Blue center and striped border. A small conventional palm leaf pattern.

79. SHIRAZ RUG.

Old. A beautiful blue rug with a small palm leaf pattern in quiet color.

80. SHIRAZ RUG.

Old. A fine specimen of the deep Persian blue, with the palm leaf pattern. The wool is long and silky. This is the dark blue dye, the art of making which has been lost.

81. SHIRAZ RUG.

Old. Blue and red center.

82. SHIRAZ RUG.

Old. Striped shawl pattern and white border.

83. SHIRAZ RUG.

Old, and finely woven. Small, with dark blue center and palm leaf decoration.

84. SHIRAZ RUG.

Old. Black center with small figures.

85. KASAK RUG.

Old. Green center with red, blue and white predominant in the border.

86. KASAK RUG.

Old. Blue center, with peculiar hook figure in white.

87. KASAK RUG.

Old. Red center, with blue, green and white figures.

88. SHIVAHAN RUG.

Old. Center with diagonal bars; border white with colored figures.

89. SHIVAHAN RUG.

Old. Red center with colored squares and white border.

90. CAMEL'S HAIR RUG.

Old. Made mostly of camel's hair.

91. TABRIZ RUG.

Old. A fine long rug with soft yellow center, with diagonal bars of variegated figures.

92. TABRIZ RUG.

Very old. Yellow center and blue border.

93. BOKHARA RUG.

Old. The body is of the peculiar red characteristic of these rugs; patterns in colors.

94-97. SADDLE BAGS.

Four saddle bags, similar to the rugs in make and design.

98. WATER BOTTLE.

An old bottle used for cooling water. The body is of grey pottery, and is decorated with blue, green and yellow enamel, and red roses in medallions.

99. WATER BOTTLE.

A bottle similar to the above, decorated with blue, yellow and black enamel. The pattern is formed by dots of color.

100. BRIDAL VEIL.

Colored disks and clover leaves are worked in silk on a coarse black net.

IOI. EMBROIDERED SHAWL OR COVER.

TURKESTAN.

102. TURCOMAN HANGING.

An old woven hanging of characteristic geometrical design and fine color.

103. · TURCOMAN HANGING.

Like the above. Geometric patterns arranged in large squares; also old.

104. TURCOMAN HANGING.

An old hanging woven in cross stripes; covered with small figures.

105. TURCOMAN HANGING.

Also woven. Broad colored bands separated by white cross stripes; covered with figures in color.

106. TURCOMAN HANGING.

Another old hanging similar to the above.

107. TURCOMAN HANGING.

Similar to the above.

108. TURCOMAN HANGINGS.

Two, with long colored stripes decorated with geometrical embroidered patterns.

109. TURCOMAN HANGING.

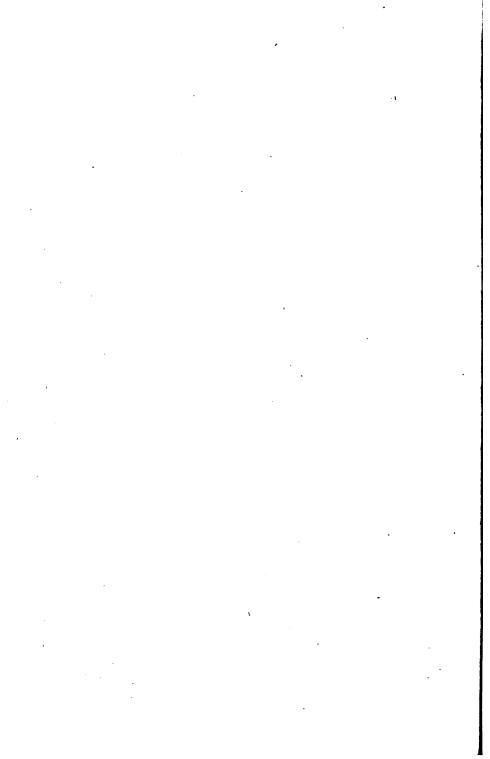
Embroidered like the above, with locks of human hair fastened in. It is a custom among the Turkoman tribes for the women to embroider these hangings, often working in locks of their hair, feathers, or pieces of wool, to be presented to their betrothed as samples of their handiwork.

110. TURCOMAN HANGING.

Stripes of blue, red, green, and orange embroidered with patterns in colors and white.



Arabia and Turkey.



ARABIA and TURKEY.

The dependence of the arts of Arabia on those of Persia, has already been referred to under the head of Persia. Among the innovations of the Arabs, the principal was the exclusion of all exact imitation of natural objects, which was forbidden by the Koran. The beautiful conventional forms, and wonderful grouping of colors, which they developed have given Arabian art its special interest. They employed Persian artists very much as the Romans had employed the Greeks, and with the progess of their victorious arms, their arts were spread from Spain to India.

For convenience, several pieces of Turkish work are placed under this head, as the arts of the Turks have, in many ways, felt the influence of Arabian examples.

III. DOOR OF A MOSQUE

This Arabian door, carved in wood, and inlaid with ivory, ebony, and mother of pearl, is an exact copy of a door in a mosque at Cairo, Egypt.

112. EMBROIDERED HANGING.

An Arabian hanging, embroidered with inscriptions and conventional patterns in gold thread on colored silks, to be hung on the interior of a mosque door.

113. ARABIAN WINDOW.

The window of an Arabian house, intended to project into the street, allowing inmates to look out without being seen. The colored glass panels do not properly belong to this window, but are imitations of those in a tomb near Cairo. The net work is made by joining small turned balls of wood.

114. SCREEN.

Similar to the window above.

115-116. ARABIAN OTTOMANS.

Of similar work.

117. ARABIAN COFFEE STAND.

118-119. ARABIAN STANDS.

On these are carved the names of Mahomet and Allah.

120. OLD ARABIAN KORAN HOLDER.

Carved wood inlaid with mother of pearl.

121. ARABIAN INLAID TABLE.

Inlaid with mother of pearl, ivory, ebony and other wood in beautiful patterns. Very much like the fine inlaid work of Shiraz, Persia.

122. ARABIAN DIVAN.

The cover is red with a blue and white pattern woven in.

123. ARABIAN HANGING BASKET.

124. ARABIAN MOSQUE LAMP.

An old lamp made of damascened and inlaid perforated brass. Hanging from the bottom are five glasses in which tapers were lighted.

125. OLD ARABIAN COFFEE SET.

Consisting of coffee pot, tray and six cups, made of hammered and engraved brass, ornamented with turquoise and coral.

126. BAGDAD HANGING.

Geometrical figures woven in bright colors.

127. BAGDAD HANGING.

Similar to the above.

128. PITCHER, OR MUG.

An old piece of glazed pottery made at Brussa, Asia Minor.

129. TILE.

An old tile table top of glazed pottery made at Brussa, Asia Minor.

SYRIAN WOVEN FABRICS.

- 130-131. Two in blue and red on a light ground.
- 132-133. Two in green and red on a yellow ground.
- 134. One in red on a green ground.
- 135. One in blue on a gold ground.

136. SYRIAN SILK HEAD-DRESS.

A fine square of woven silk; the ground yellow, crossed by narrow and close brown lines in the center, and broader red and green stripes toward the edges. This green is said to be the color appropriated by descendents of the Prophet.

137. SYRIAN SILK HEAD-DRESS.

Another, similar to the above, of white silk with silver and gold thread.

138. SYRIAN CUSHION COVERS.

From Mt. Lebanon, Syria; woven in colors and gold thread.

139. TURKISH RUG.

140-145. TURKISH COFFEE CLOTHS.

Conventional patterns embroidered in silk.

146. TURKISH COVER.

Similar to the above.

- 147. TURKISH SLIPPERS.
- 148. TURKISH PIPE, OR HOOKA.
- 149. ALBANIAN PRAYER RUG.

Covered with silk embroidery, and surrounded by a green silk fringe to indicate that it has been to Mecca.



India.

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INDIA.

In addition to the influences which, in all oriental countries, tend to crystalize the arts in traditional forms, the caste system of India has exerted, in this direction, a peculiarly powerful and unrelaxing force. Here we find the family practicing an art generation after generation, thus acquiring and preserving a thorough mastery of its technical requirements. Indian art is, if anything, more than the Persian, limited to the manufacture of articles of use, and their appropriate decoration.

There is no struggle after effect, but, "every ornament arises quietly and naturally from the object decorated, inspired by some true feeling, or embellishing some real want.........There are here no carpets worked with flowers, whereon the feet would fear to tread; no furniture the hand would fear to grasp; no superfluous, and useless ornament, which a caprice has added and which an accident might remove.........Their general forms are first cared for; these are subdivided and ornamented by general lines, the interstices are then filled in with ornament, which is again subdivided, and enriched for closer inspection. In their conventional foliage, in all cases, we find the forms flowing out from a parent stem, so as to cover the space to be filled with the most exquisite skill: we are never offended as in European works, by the random

introduction of ornament which cannot be accounted for; every flower, however distant, can be traced to its branch and root."* Equally well do they appreciate the relative values of colors, and their harmonious arrangement in ground and surface.

"Outside the entrance of the single village street, on an exposed rise of ground, the hereditary potter sits by his wheel, moulding the swift revolving clay by the natural curves of his hands. At the back of the houses, which form the low irregular street, there are two or three looms at work in blue and scarlet and gold, the frames hanging between the acacia trees, the yellow flowers of which drop fast on the webs as they are being woven. In the street, the brass and copper smiths are hammering away at their pots and pans; and further down, in the verandah of the rich man's house, is the jeweller working rupees and gold mohrs into fair jewelry, gold and silver earrings, and round tires like the moon, bracelets and tablets and nose rings, and tinkling ornaments for the feet, taking his designs from the fruits and flowers around him, or from the traditional forms represented in the paintings and carvings of the great temple, which rises over the grove of mangoes and palms at the end of the street above the lotus-covered village tank." †

^{*}Owen Jones, "Grammar of Ornament."

[†]The Industrial Arts of India ("South Kensington Museum Handbook"), by George C. M. Birdwood, p. 135.

150. LOTA.

From Tanjore. A lota of very beautiful form. The body is of copper, and is decorated with encrusted silver figures, which are made, as it were, in a shell form, and are fitted under a feather edge cut about them on the copper, after which the copper is carefully hammered down until it holds the silver ornament firmly in place. In medallions, or panels, surrounding the bowl are figures of Indian gods, or mythological heroas.

151. LOTA.

Similar to the above, but without a lid.

152. LOTA.

Similar to the above, but smaller and without a lid.

153. TRAY.

Copper, with encrusted silver; also from Tanjore. (See above No. 150.)

154. GOBLET.

From Cashmere. Made of silver, chased with a conventional pattern and parcel gilt. Admirable in form and decoration.

155. GOBLET.

From Cashmere. Silver, chased and parcel gilt, similar to the above, but taller.

156. BEAKER.

From Cashmere. Silver, chased and parcel gilt.

157. VASE.

From Cashmere. Silver, chased and parcel gilt.

158. SAKAI.

From Cashmere. Silver, chased and parcel gilt. Notable for extreme delicacy and beauty of form and decoration.

159. SARAI.

From Cashmere. . A mate to the preceding.

160. PLATE.

From Cashmere. Silver, chased and parcel gilt, similar to the above in style.

161. PLATE.

From Cashmere. A mate to the preceding, differently decorated.

162-190. MORADABAD METAL WORK.

The ground metal is brass; the pattern is traced upon the surface and brought into relief by removing the intervening ground, which is replaced by a black enamel. The pattern which now appears in bright metal lines and surfaces on a black ground is either left in its original state, or is covered with gilt cr silver gilt, or both. Nos. 162 to 170 are examples of the use of both gold and silver, and Nos. 171 to 190 of the use of gilt and the original brass. The fine designs which cover these pieces are particularly worthy of attention. On many pieces will be found adaptations of the knop and flower pattern.

162. SMALL OVAL TRAY. 163. CIRCULAR TRAY.

MORADABAD METAL WORK—Continued (162 to 190).

164. CIRCULAR TRAY. 165. CIRCULAR TRAY.

166. CIRCULAR TRAY. 167. CIRCULAR TRAY,

168. COVERED CUP. 169. BOWL.

170. BOWL.

The following pieces, Nos. 171 to 190, have no silver, 171-172. VASES.

A pair of vases.

173-174. VASES.

Another pair.

175-176. VASES.

Another pair.

177. BOX WITH COVER.

178. BOX WITH COVER.

179. BOTTLE, OR SARAI.

180-181. CUPS AND COVERS-PAIR.

182-183. BEAKERS-PAIR.

184. CUP AND SAUCER.

185. CUP AND SAUCER.

186-190. CUPS AND SAUCERS-FIVE.

191. BELL.

An old bronze bell from a temple in the Himalaya mountains.

192. BELL.

A modern bronze bell of similar form.

193. TRAY.

From Benares. Large oval tray, of chiseled brass, covered with conventional flowers and scroll, with figures in medallions.

194. COFFEE POT.

From Benares. Chiseled brass. In scroll work medallions about the bowl are engraved figures of men and animals; a band of small bosses separates the bowl from the neck.

195. URN.

From Benares. Chiseled brass, with figures of men and animals in scroll work medallions. Two grotesque handles.

196. GOBLET.

From Benares. Chiseled brass.

197. BOWL.

From Bemares. Chiseled brass, with figures of men and animals.

198. BOWL.

From Benares. Chiseled brass, encircled by a band of human and animal figures.

199. BEAKER.

From Benares. Chiseled brass. Animals and birds in medallions.

200. BEAKER.

From Benares. Chiseled brass.

201. BEAKER.

From Benares. Chiseled brass.

202. BEAKER.

From Benares. Chiseled brass.

203. BEAKER.

From Benares. Chiseled brass.

204-211. FIGURES OF PURANIC GODS.

Eight figures in brass, cast and chiseled.

212. SACRIFICIAL UTENSIL.

213. BOX.

Carved sandal-wood with inlaid mosaic borders:

214. THE TAJ-PAINTING ON IVORY.

Painted on ivory by a native of Delhi. This building, one of the most beautiful in the world, and the perfection of Indo-Saracenic architecture, was built by the Emperor Shah Jehan as a mausoleum for the Empress Mumtazi Mahal, or Taj-Bibi. The architect was the Arabian Isa Mahomed. It was built during the seventeen years from A. D. 1630 to 1647; during which time 20,000 workmen were employed; one hundred and forty thousand cart loads of pink sandstone and marble were used; and each province of the empire contributed precious Situated on the bank of the Jumna, stones for its adornment. its golden crescent rises 270 feet above the river. The Taj is an irregular octagon, the longest sides measuring 120 feet, and it stands on a white marble pedestal 15 feet high and 285 feet on each side, and this pedestal stands in the center of a pink sandstone terrace 960 feet long and 330 feet wide. The mausoleum itself is of white marble, of which all but the dome is inlaid with mosaics of precious stones, forming arabesques, inscriptions and other decorations. The interior is even more magnificent. the ceilings, walls, and tomb being a mass of mosaic, representing flowers, fruits and birds. In the center of the building are the tombs of Shah Jehan and of the Empress, enclosed by a marble screen. "A subdued light penetrates through the rosework of the windows, and the impressive silence of the place is enhanced by a peculiarly musical echo, which can only be compared to that of the baptistery at Pisa, which is the finest in Europe."*

As the Mussulman rule requires a place of worship to be connected with every mausoleum, the architect built a beautiful

mosque of red sandstone at the western extremity of the platform. When this had been completed he found the terrace had a one-sided appearance, to correct which he built a similar mosque at the eastern extremity, which he called Jawab, or Response, as it answered to the mosque. Owing to its position it could, however, not be used, and is merely an ornamental accessory. Well may Rousselet exclaim: "what can we think of an architect building as a mere accessory, an edifice which would be the pride of Constantinople or Cairo!"

215. PALACE OF GREAT MOGUL-PAINTING ON IVORY,

This painting on ivory, by a native of Delhi, represents the interior of the palace of the Great Mogul Akbar.

216. CASHMERE RUG.

A rug of very fine texture, with a small shawl pattern closely woven in colors on a red ground. Made in the province of Cashmere (Kashmir). Woven on a hand loom.

217. EMBROIDERED SHAWL.

From Delhi. Embroidered with gold thread and colored silks on a black cashmere ground. The gold thread is made by twisting strips or very narrow ribbons of gilded silver around threads of silk. These strips are made by gilding silver bars, drawing them out into fine wire, and rolling and hammering the wire into flat ribbon.

218. MULL.

A very fine muslin made at Dacca. The cotton used in its manufacture has a finer fibre than American cotton. It is spun by hand with a spindle, and the thread is so fine that it can be made only in the morning before the dew is off the grass. It is

customary for the spinners to begin work soon after dawn, continuing until about nine o'clock in the morning. They, however, sometimes work over a basin of water, the evaporation of which, so moistens the thread as to prevent breaking. The weaving is done on a hand loom.

219. FAN.

A fan of peculiar form, made of mica with figures painted in white outline.

220. FAN.

A fan of peacock feathers,

221. SLIPPERS.

222. SANDALS.

223-229. BEETLE WING TRIMMING.

Seven pieces of bobinette ornamented with beetle wings and gold thread in conventional patterns.

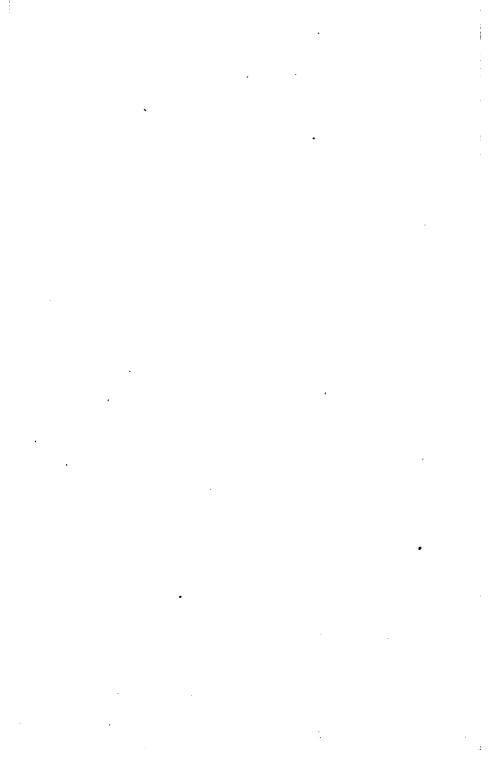
230. EMBROIDERY.

Conventional flower pattern embroidered in green and white silk and gold thread on brown cloth.

231. EMBROIDERED SILK SHAWL.

From Bokhara. On a black ground are embroidered conventional figures in colored silks. The shawl is encircled by a band with figures of horsemen. On each corner in a medallion is a white elephant. The shawl is a fine specimen of Bokhara embroidery, in color and design.

Japan.



JAPAN.

Though derived largely from China, Japanese art differs from Chinese in greater simplicity of design, less profuse decoration, and a closer following of nature. While the Chinese artist is too frequently guilty in ornamentation of mere elaborate covering of surface, often degenerating into the mechanical, rather than artistic work, the Japanese artist, deriving his decoration directly from nature, aims to reproduce boldly and without servile imitation the impression made upon his artistic sense. The Japanese artist is, therefore, suggestive rather than imitative, and delights in exciting the imagination or fancy of the beholder. As colorists they rank among the first of Oriental peoples, enjoying quiet and refined colors arranged in harmony of analogy, rather than in strong contrast, though they occasionally produce startling effects of the latter sort. In metallurgy modern science has taught them nothing, as their composition of bronze and other alloys is unrivalled. They show great ingenuity and good taste in the use of the common productions of nature, finely marked woods, ivory, tortoise-shell, mother of pearl, colored stones, and metals for decoration, especially in their applied and incrusted work. The sap of the Rhus Vernicifera, is used as a base for making all their many colored lacquers, the manufacture of which is perhaps the greatest art industry of the country.

They have been favored by nature with a liberal supply of all the minerals and earths required in the manufacture of pottery and porcelain.

Here, as elsewhere in the Orient, the artist and workman, the designer and manipulator, are one individual, whose work thus acquires an artistic value not attainable where the mind and hand are separate. Their habits and modes of life do not favor the creation of what may be considered important works of art, and their tastes and labor have been directed to the artistic formation and ornamentation of articles of utility. Honest workmanship is an almost universal characteristic, and while the native artist may be deficient in pure inventive power of the higher order, his strong imagination and lively fancy, aided by marvelous patience and manipulative skill, enable him to produce works of art full of charms.

"As metallurgists and art workman in metals, the Japanese may safely be pronounced as unexcelled. We particularly allude to their knowledge of the properties of the metals and their alloys, and their skillful manipulation of them in works of utility and beauty. The range of the Japanese metal-worker's art is immense, and even a cursory view of it is little short of confusing to the eye and mind. The more one sees of it the more one marvels at the new world of thought and labour it displays. Look at a thousand sword guards, taken at random, and not two will be found alike; indeed, it more than probable, that not two will embody or express the same idea. Yet every one will be an expressive work, telling its story with a clearness so great that he who runs may read."*

^{*}G. A. Audsley, "The Ornamental Arts of Japan," Sec. VI, p. 1.

In the construction of molds for large or small works of bronze, a small model or core is first made on a rough piece of wood, which is built upon as the design may require by the addition of a mixture of wax and resin. After completion of the model it is carefully coated with a thin batter, formed by mixing an extremely fine, almost clay-like, sand with water, care being taken to prevent the formation of air bubbles. When this batter becomes dry, other coatings are added consisting of sand gradually increasing in coarseness. After this, dry sand is piled around to fill up all depressions, making the whole a solid mass, which is then placed in a kiln, or "muffle," where the heat melts and evaporates the wax and consumes whatever wood may be present.

In metals the Japanese produce a great variety of colors, tones of grey, yellow, red, brown and black. A favorite alloy is called *shakudo*, composed of copper and a small percentage of gold, with traces of silver and other metals. Another alloy was called *shibu-ichi*, composed of copper and silver in varying proportions. An alloy called *shinchui*, resembling brass, composed of copper and zinc. Alloys of gold and silver are also freely used for inlaying and incrustation: *coban*, 10 parts of gold and 2.6 of silver; *jiki-ban*, 10 of gold and 3.1 of silver; and *nam-ban*, 10 of gold and 3.6 of silver.

In speaking of the colors which the Japanese metallurgist was able to command for artistic decoration, Mr. Audsley says:* "black is furnished by *shakudo*; dark brown, approaching black, by oxidized iron; deep warm brown by the same material; lighter shades of brown, varying from coffee color to tawny, or saffron yellow by bronze; deep red by copper; bright yellow by gold

and shinchui; pale and greenish.yellow by coban and other combinations of gold and silver; grey by shibu-ichi and certain varieties of bronze; and white by silver and polished steel. In the generality of cases only three or four of the above are met with associated together. These are commonly iron, gold and silver; shakudo, gold and silver; bronze, gold, silver and shakudo; iron, gold, silver and copper or bronze; or shibu-ichi, gold, silver and shakudo."

232-511. KNIFE HANDLES.

A collection of two hundred and eighty handles of the Kodzuka, or small knives, which are carried inserted in the sides of sword sheaths. The very dark, almost black, metal is shakudo; the lighter grey is the copper and silver alloy called shibuichi; there are several of a dark brown color, which are of iron; the brighter red handles are of an alloy of tin and copper; those of a yellow color are of shinchui, composed of copper and zinc; while some are of coban, or other alloys of gold and silver. The ornamental devices are chased in relief, or engraved in the surface, but nearly all have engraved incrustations and inlays of gold, silver, various alloys, and richly colored bronzes. The grounds are treated in many ways to throw out the ornamentation, which is replete with artistic beauties. There are many charming decorations derived from plants and flowers, such as the peony, chrysanthemum, the lily, and others. There are several representations of the sacred mountain, Fusiyama, with its snow cap. Sacred, mythological and heroic figures are also used, as well as birds, cranes, monkeys and mice. Others bear more conventional ornaments, and on a few are crests of noble families.

512-550. SWORD GUARDS.

Thirty-nine sword guards, of iron, shakudo, shibu-ichi, shin-chui, other alloys, and bronze. The ornamentation is chased, engraved in relief, or composed of incrustations or inlays of gold, silver, alloys, or bronze. The decoration consists of flowers, peonies, chrysantemums, and other plants and vines, or sacred, mythological or heroic figures, cranes and birds. Some are pierced.

551-564. FERRULES FOR SWORD HANDLES.

Fourteen ferrules which were placed upon sword handles just above the guard; of workmanship similar to the handles above described.

565-578. CLIPS FOR SWORD HANDLES.

Fourteen clips similar to the above in material and decoration.

579. SWORD.

The sword of a dimio, a Japanese nobleman; incased in a brown lacquer sheath. The guard, ferrule and clip are chased and incrusted bronze (see above). The blade of this sword is of the finest steel, having been subjected to severe tests, such as are customary with swords destined for the use of a dimio.

580. SWORD.

Another shorter sword, with a small knife, or kodzuka, in serted in the side of the sheath.

581. BRONZE VASE.

A tall vase and stand, 5 feet 8 inches in height. Cast and

chiseled in dark bronze. The whole is supported by six bronze feet, evidently designed to suggest an elephant's head and trunk. On a base over these is represented a bamboo grove in which are small bronze figures of musicians and dancers. Above this is the vase proper decorated with cranes in low relief. Two dragons form the handles. The cover is surmounted by the figure of a Buddhist divinity, possibly *Jurojin*, a god of learning.

582. BRONZE BOWL.

A spherical bronze bowl, supported by a column of water, at the base of which is a large fish. On the cover of the bowl is the figure of a Buddhist divinity. This probably represents one of the seven Japanese gods of good fortune, Yebis, brother of the Sun, the god of Daily Bread, who often appears as a fisherman, or associated with fish, a favorite food of the Japanese.

583. BRONZE VASE.

The vase, almost spherical, is decorated in low relief with cranes flying amidst clouds. The base consists of a dragon in a raging sea, and is supported by four incurving legs attached to which are sea shells in high relief. The lid is surmounted by the figure of a god with drapery fluttering in the breeze, and holding a sphere in his hands. The dragon is a symbol of the terrible typhoons of the North Pacific. The crane is an emblem of longevity.

584. BRONZE FISH AND FIGURE.

Another representation of Yebis, the god of daily bread. (See above No. 582.)

585. BRONZE CANDLESTICK.

A mythological figure with long legs.

586. BRONZE INCENSE BURNER.

An old incense burner of light bronze, inlaid with gold, silver and bronze, and supported by three feet. On the lid is the dog Foo.

587. BRONZE LOTUS INCENSE BURNER.

An old bronze lotus flower and seed vessel. The lotus is sacred to Buddha.

588. BRONZE FROG.

A standing frog with a lotus leaf on his head. At his feet is a cucumber. Mythological.

589. BRONZE.

A small four-sided bronze vase with handles and a cover surmounted by the figure of a child.

590. BRONZE CHIPMUNK.

591. BRONZE APE.

An ape tasting a persimmon. A light bronze inlaid with silver, gold and copper.

592. BRONZE INCENSE BURNER.

Drum surmounted by a mouse.

593. BRONZE TEA KETTLE.

An old teakettle and hibatchi, or brazier. The kettle is of rough cast bronze with panels inlaid with gold and silver.

594. BRONZE TEA KETTLE.

Similar to No. 593.

595-596. BRONZE HIBATCHI.

A pair of bronze hibatchis, or braziers, to be filled with charcoal and used for heating.

597. BRONZE HIBATCHI.

A brazier decorated with conventional cast figures.

598. BRONZE HIBATCHI.

A brazier decorated with water scenes in relief.

599-600. BRONZE VASES.

A pair of vases decorated with flowers and birds of incrusted gold, silver and bronze.

601. SMALL SILVER GROUP.

Two figures, a dragon and a tiger, representing probably Buddhist divinities.

602. BRONZE CHOP STICKS.

603. BRONZE MIRROR.

The reverse bears an inscription in relief over a landscape, in which appear the favorite emblems of youth and long life: namely, *ume* and fir trees, bamboo, cranes and tortoises.

604-608. FIVE SMALL BRONZE TRAYS.

604. A leaf with a crab.

605. Another with a wasp.

606. Another with a crab.

607. Another with a frog.

608. Another, plain.

609. CLOISONNÉ ENAMEL VASE.

A jar shaped vase with cover. On either side are large medallions with a light blue ground, on which are trees, birds, chrysantemums and peonies. The mythical hoho appears in several places. The design of this vase shows great variety of treatment. The cloisons throughout are remarkably fine and accurate, and the variety of color unusual.

The art of enameling was introduced into Japan from China, probably through Corea. The Chinese practiced both methods of enameling on metal, that called champlevé when the ground to receive the enamel is hollowed out of the metal, and that known as cloisonné, in which a metal ribbon is attached to the surface. The Japanese adopted the cloisonné. With them the vessel is formed of thin beaten copper, or brass, to the surface of which the Japanese enameler transfers the design, which he intends to reproduce in the metal partitions or cloisons, by scratching the surface with a steel point. Brass wire beaten and rolled into very thin narrow ribbons is then bent into the desired shapes and temporarily fixed to the surface with rice paste. After sufficient of the surface has thus been covered, fine solder filings are placed along the lines of contact with the ground, and the vessel heated just enough to melt the solder. When the cloisons are all in place, the ground is carefully cleaned. The spaces between the cloisons are then filled, according to the design, with pastes of vitreous substances, transparent or opaque, colored by metallic oxides, introduced singly or in combination. These pastes were

mixed with some volatile oil which rapidly evaporated after the paste had been put into place. Cell after cell is thus filled until the whole surface is covered. The piece is then ready for its first firing, which is done at a moderate heat. After the firing the vitrified pastes are found to only half fill the cells, so that the operation of filling the cells with paste must be repeated, perhaps three or four times, until the cells become entirely filled with vitrified paste. The vase, which now appears rough, must be ground down until the paste and metal cloisons present an even surface, which is then to be highly polished.

610. CLOISONNÉ ENAMEL VASE.

A smaller vase without cover. On a black ground are birds in flight amidst leaves. Around the top and bottom are beautiful borders.

611. CLOISONNÉ ENAMEL PLAQUE.

The center of this very large plaque is decorated with birds, peonies, chrysanthemums, lillies and other flowers in bright colors on a blue ground. The border is composed of conventional fruits, birds, butterflies and leaves on a black ground.

612-619. CLOISONNÉ ENAMEL CUPS AND SAUCERS.

These cups and saucers, unlike the above, have the *cloisons* attached to a porcelain ground by means of a glaze.

620. JAPANESE CLOCK.

621. SATSUMA BOWL.

An old bowl decorated in colors with flowers springing from a vase.

This finely crackled ware is now made in the village of Nawashirogawa, in the province of Satsuma. It was first made about A. D. 1592, when the Prince of Satsuma, Shimadsu Yoshihisa, a Japanese general, returning from an invasion of Corea, brought with him a number of Corean porcelain makers with their families. Until within a few years, the prohibition of intermarriage kept them entirely separate from the Japanese population. A Corean, named Koys, is said to have first introduced decoration in gold outline in A. D. 1630. A soft creamy buff color is the first characteristic of the Satsuma ware. It is semi-porcellaneous and highly refractory. The clay is kaolinic, the glaze felspathic, but lacking the purity of porcelain, the fusion of the body and glaze is not homogeneous, whence results the fine net-work of cracks.

622. SATSUMA BOWL.

An old bowl decorated in colors. On the outside are painted birds in fight covered with a white mesh, or net-work. On the inside on medallions surrounded by blue with relief decoration, are painted birds and falcons. In the center of the bowl is a conventional representation of a dragon in the clouds,

623-624. SATSUMA VASES.

A pair of old Satsuma vases, tall, with bamboo handles, and carved to resemble basket work. They are profusely decorated with chrysanthemums, pinks, pheasants and birds in colors and gold.

625. SATSUMA PLAQUE.

Satsuma ware decorated in Tokio, in colors and gold. On a rock, at the foot of which the waves are breaking, stands a prince watching the approach of vessels. About him are three followers.

It represents a scene from Japanese history: while Eurotomo was Shogun, practically the ruler of Japan, his brother rebelled, and being defeated, retired to an island, from which he was afterwards taken by the Shogun's fleet, and returned captive.

626. SATSUMA INCENSE BURNER.

A globular vase resting on the backs of three children. On the cover sits a figure of *Benten*, the Japanese goddess of love, and guardian of home life. In her lap is the musical instrument, and at her feet the dragon, usually associated with her. On the sides of the vase are groups of priests. The whole is painted in colors and gold.

627-628. SATSUMA VASES.

A pair of tall vases with painted decoration in colors and gold. In panels surrounded by dragons and a floral scroll are groups of priests. About the neck is a wide border, remarkable for beautiful arrangement of color and design.

629-630. SATSUMA VASES.

A pair of jar shaped vases with covers, decoration in colors and gold. The bowl is encircled by a broad band with large figures of warriors. The shoulders, neck and cover are also decorated.

631. SATSUMA PLAQUE.

Decoration in colors and gold, representing a group of figures; a prince on his throne, with a scribe writing on a tablet before him.

632. SATSUMA PLATE.

Within a gold border is, painted in colors and gold, Bentes

the goddess of love, standing on the back of a dragon, surrounded by clouds.

633. SATSUMA PLATE.

Decoration in colors and gold; groups of children in four medallions, between which appears to be the *hoho*, or phœnix, an imperial emblem.

634-635. SATSUMA PLATES.

Two with grotesque figures.

636-652. SATSUMA PLATES.

Seventeen plates decorated in colors and gold, with figures, flowers and conventional figures in different designs. Among them is one (No. 636), representing a crowd in a garden; (No. 637), a warrior; (Nos. 638, 639), groups of children.

653-654. SATSUMA VASES.

Two small flat vases in the form of pilgrim bottles. On the sides are painted in colors and gold, historical or mythological scenes.

655-657. SATSUMA VASES.

Three beaker shaped vases with stands; decoration in colors and gold; figures and flowers in medallions, and conventional borders.

658. SATSUMA INCENSE BURNER.

A small incense burner of spherical form, supported by three children and surmounted by the dog Foo. Decoration in gold

and colors; medallions with figures and flowers, surrounded by conventional patterns.

659. SATSUMA INCENSE BURNER.

A small incense burner, but larger than the above, resting on three feet; the cover surmounted by the dog Foo. In the medallion which covers one side are represented *Benten*, the goddess of love, and *Hotei*, the god of contentment. On the other medallion are children. The surrounding surface is covered with conventional patterns, also in colors and gold.

660. SATSUMA VASE.

A small vase with the top drawn in to a narrow opening. Decoration in gold and colors, the design on the body being formed of chrysanthemums; that above of medallions with flowers.

661-663. SATSUMA CUPS AND SAUCERS.

Three cups and three saucers covered with medallions and figures in gold and colors.

664-665. KIOTO VASES.

The ware of Kioto is often sold as Satsuma, which it imitates in decoration. There is, however, a noticeable difference in the color and the appearance of the decoration.

Two small vases, painted in colors and gold, with groups of priests in medallions or panels, which are surrounded by the mythical dragon.

666-669. KAGA WARE.

Characterized by a red and gold decoration on a fine yellow pottery (plaque No. 666), or on porcelain.

670-704. HIZEN PORCELAIN.

670. DEEP BOWL.

Old; decorated with the characteristic prevailing blue, and red, yellow and green.

671-684. PLATES, LARGE CUPS AND SAUCERS.

A set of more modern manufacture.

685-704. SMALL CUPS AND SAUCERS.

Old; decorated with the Kushité, or comb-tooth pattern.

705. LACQUER INRO-MEDICINE Box.

A piece of fine old gold lacquer, decorated with a figure of the god of the winds, carrying the bag in which the winds are confined. The face and hands are carved in incrusted ivory.

Among the Japanese arts, lacquering holds a very high place. The principal ingredient of lacquer is the sap of the *Rhus Vernicifera*, the lacquer tree of Japan, which is prized according to age, as the best and strongest lacquer is obtained from trees from one to two hundred years old. To extract the excess of water, the sap is exposed in the sunshine in large shallow wooden vessels, and frequently stirred.

The process of lacquering may be briefly described as follows: After priming the surface of the wood and filling the joints, the article is covered with a hempen cloth to prevent cracking and opening of the joints. The surface of the cloth, saturated with a fine paste made of wheaten flour and lacquer, becomes very hard, and is smoothed with a sharp knife or other tool. A thick coating of sabi, a mixture of powdered burnt clay and lacquer, is now applied to smooth the surface, six coats of a

similar mixture are then applied thinly and smoothly. After each covering, the article is placed in a damp closet to dry. An object to which a coat of lacquer has been applied must, in order to dry perfectly, be kept in a damp, close atmosphere for from six to fifty hours, according to its composition and the temperature of the atmosphere. The surface of the article will now present the appearance of a fine rubbed brick, and is to be carefully ground down smooth with a white whetstone. It then receives a coat of pure branch lacquer, followed by another coat of sabi, and is again rubbed down with the whetstone. The real lacquering now begins, the lacquer being laid on in smooth coats with a broad flat brush made of human hair. It is finally polished. Mr. Audsley writes: * "In the production of an ordinary piece of honji (high class black lacquer), no fewer than thirty-three distinct and successive operations have to be followed, from the hollowing away of the wood-work at its joints to the final polishing of the lacquer with the hand and horn ashes. For extraordinary work, in which the maximum durability is required, the number of distinct operations may extend to between fifty-five and sixty." Various colors are used, and gold is applied with a brush, or dusting tubes (tsutsu), made of bamboo, or swan and crane quills with one end covered with gauze, through which metallic dusts or powders are blown. A full description of the materials and processes will be found in Mr. Audsley's admirable work on "The Ornamental Arts of Japan."

706. LACQUER DESPATCH BOX.

A dimio's despatch box, the ground dusted with gold, with cranes in relief in gold. A fine piece of gold lacquer.

707. LACQUER LUNCH BOX.

A box curiously constructed in compartments with trays; the

^{*&}quot;The Ornamental Arts of Japan," Sec. VI, p. 13.

ground lacquer being dusted with gold; decorated with apple blossoms.

708. LACQUERED CABINET.

A black cabinet of cherry trimmed with bamboo, the panels of natural wood of which the grain has been brought into relief, covered with beautiful designs in lacquer incrusted with mother of pearl and ivory.

709. LACQUER BOX.

A round box of gold lacquer, with birds and flowers in slight relief.

710. LACQUER BOX.

An oblong box; on a panel depressed in the top, are pheasants and chrysanthemums in fine gold lacquer. The rest of the box is of black lacquer.

711. LACQUER PANEL.

A panel of fine black lacquer ornamented with carp in gold.

712. INCRUSTED LACQUERED PANEL.

On the natural wood is incrusted a bird carved in ivory and painted, flying toward a thatched bird house, back of which is a graceful bamboo stalk in colored and gold lacquer,

713. CARVED LACQUERED PANEL.

A crane amidst lotus leaves appears in relief on a wooden panel. The lacquers are colored and metallic.

714. INCRUSTED LACQUERED PANEL.

The ground is of natural wood, on which is a vase with chrysanthemums and lotus in lacquer in relief. Incrusted with chrysanthemums and a lotus bud in ivory.

715. INCRUSTED LACQUERED PANEL.

A round panel, or table top; the ground of black lacquer, on which are in relief morning glories in lacquer and incrusted and carved mother of pearl.

716. LACQUER BOWL.

An old red lacquer bowl, with two turtles in gold lacquer. The turtle is emblematic of longevity.

717. LACQUER BOWL.

Red lacquer, with cranes in gold.

718-725. LACQUER BOWLS.

Eight small red lacquer bowls with various designs in gold.

726. LACQUER TOILET BOX.

A large box used for keeping fine embroideries; black lacquer with scroll work decoration, and a dimio's crest in gold.

727. INCRUSTED LACQUERED PANEL.

The ground is of the natural wood, on which appear lacquered in relief, birds resting on a tree, with blossoms of mother of pearl incrusted.

728. INCRUSTED LACQUERED PANEL.

The ground is of green lacquer, with a landscape drawn in gold in relief. In the foreground is a tree in raised lacquer, with leaves of lacquer and incrusted stained ivory. The blossoms and and moon are incrusted mother of pearl. The figure in the center of incrusted carved ivory represents the fabulous Ben-Kei, a man of great strength, who became a priest and afterward a robber. One of his feats was the carrying away of an enormous bronze bell from a temple.

729. INCRUSTED LACQUERED TRAY.

A tray of natural wood, with morning glories in lacquer and incrusted mother of pearl.

730. LACQUERED PANEL.

Raised colored lacquer leaves and flowers on a natural wood ground.

731-732. CARVED WOOD PANELS.

Two panels carved in low relief, representing men fishing with trained cormorants.

733. EMBROIDERED COVER, OR HANGING.

A large piece of embroidery on light blue satin, intended for mounting on a screen or in a panel, or for use as a cover. White cranes, chrysanthemums, morning glories, other flowers and blossoms are embroidered in colored silks. In the back ground is the outline of a tree, and a graceful group of bamboo.

734. EMBROIDERED COVER, OR HANGING.

Similar to the above. White cranes in repose and in flight,

various flowers, bamboo, and a tree in blossom are embroidered in colored silks on black satin.

735. EMBROIDERED COVER.

A cover, nearly square, with birds, flowers and blossoms embroidered in colors.

736. EMBROIDERED SQUARE.

A square of blue silk, with designs for fans embroidered in colored silks. The subjects are similar to those above.

737. EMBROIDERED SQUARE.

A square of dark green satin, with embroidered pink and white water lillies, or lotus.

738. EMBROIDERED SQUARE.

A square of dark green satin, with embroidered insects.

739. EMBROIDERED SQUARE.

Birds and white peonies embroidered in colored silks on black satin.

740. EMBROIDERED SQUARE.

Birds and peonies embroidered in a knot stitch on black satin.

741. EMBROIDERED PANEL.

On black satin are embroidered in colors the figures of a child, a man carrying a monkey, and a tree in blossom.

742. EMBROIDERED ROBE,

A figured white silk robe embroidered with leaves and blossoms in gold and colors. At the foot is the fabulous tortoise, emblematic of longevity.

743. CRAPE SHAWL.

A crazy quilt design printed in colors.

744. KAKEMONO.

Lotus, flowers and snipe embroidered and painted.

745. KAKEMONO.

Cock, hen and flowers embroidered and painted.

746. KAKEMONO.

Pheasant, birds and flowers embroidered and painted.

747. KAKEMONO.

White cranes, tree and flowers embroidered and painted.

747. KAKEMONO.

Snipe and flowers embroidered and painted.

749. KAKEMONO.

Birds and flowers embroidered and painted.

750. CARVED IVORY.

A small finely carved ivory group representing the mythical Shoki, the demon-queller, surrounded by demons or imps.

CINCINNATI MUSEUM ASSOCIATION.

751. CARVED IVORY.

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The same Shoki carrying off one of the imps.

252. CARVED IVORY.

Three soldiers quarreling over a scarf.

753. CARVED IVORY.

A figure carrying a basket on its shoulder At its feet are two frogs.

754. CARVED IVORY.

To illustrate the myth of the man with long arms and the man with long legs.

755. CARVED IVORY.

A group of figures with agricultural implements.

756. CARVED IVORY.

A hero conquering a demon; representing a Japanese myth.

757. CARVED IVORY.

A female figure.

758. CARVED IVORY.

A tusk carved with figures apparently of the god of longevity; Benten, the goddess of love, carrying the musical instrument attributed to her; and other divinities.

759. CARVED IVORY.

A similar tusk carved with a figure representing *Hotei*, the god of contentment.

760. CARVED IVORY HAND MIRROR.

On the back are carved peonies, roses, chrysanthemums, and other flowers. The carving is undercut and very delicate.

- 761. CARVED BAMBOO CANE.
- 762. CARVED BAMBOO VASE.

A warrior wounded by arrows.

763. CARVED BAMBOO BOX.

764-766. CARVED BAMBOO VASES.

Three carved and stained bamboo vases; mythological subjects.

CHINA.

A few pieces of Chinese embroidery are inserted here for comparison with the Japanese. It has already been said that the Japanese derived many of their arts originally from the Chinese, and some of the innovations made by the Japanese have been referred to (page 53). The elaborate ornamentation and overloading of the surface, which is a usual characteristic of Chinese work, will be easily noticed. As a result of this the design loses much of its significance. These pieces, however, illustrate in many ways the fondness of the Chinese for color and the great variety of the shades and tones of nature imitated by them.

767. EMBROIDERED PANEL.

White silk embroidered with peafowl, birds, foliage and flowers in brilliant colors.

768. EMBROIDERED SQUARE.

A white silk square, embroidered with pheasants, roses, other flowers and foliage.

769. EMBROIDERED SQUARE.

A small white silk square, embroidered with peafowl, roses, etc.

770. EMBROIDERED SQUARE.

A small blue silk square similarly embroidered.

771-772. EMBROIDERED SQUARES.

Two small dark blue silk squres similarly embroidered with birds, roses, etc.

773-774. EMBROIDERED SQUARES.

Two small white silk squares embroidered with peafowl, birds, roses, blossoms, etc.

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Miscellaneous.



GREECE.

775. VASE—AMPHORA.

A Greek vase with two handles. Figures in black and deep red on red. On one side is a chariot with four horses (quadriga), on the other are three standing figures, that in the center playing on a lyre. The ceramic art in Italy was inspired by the Greeks, on whom the Romans depended for their finest decorated pottery. These vases, made by Greek artists in Italy, were long falsely ascribed to the Etruscans, whose work, however, was much less refined.

776. VASE-AMPHORA.

A Greek vase similar in form to the above, but with the ground filled in black, the figures remaining in the original terracotta color. On one side are four figures of young men in conversation, on the other two warriors and two women.

777. BRONZE—THE DRUNKEN FAWN.

A bronze figure cast in a mold taken direct from the original in the National Museum, Naples. The original is probably the work of a Greek artist.

778. BRONZE—Hanging Lamp.

A large bronze lamp composed of sea-horses and serpents. This also was reproduced in a mold taken from the original in Naples.

779. BRONZE—NARCISSUS.

The original, by a Greek artist, was found at Pompeii, and is now in the National Museum, Naples. An accurate reproduction cast in a mold taken from the original.

780. BRONZE-MERCURY RESTING.

The original, by a Greek artist (about 380 B. C.), was found at Herculaneum, and is now in the National Museum, Naples.

781. BRONZE—Boy Extracting a Thorn.

The original is in the Capitoline Museum, Rome, and is probably the work of a Greek artist (about 290-285 B. C.).

782. BRONZE—SILENUS.

The original, by a Greek artist, was found at Pompeii, and is now in the National Museum, Naples. This copy was cast in a mold taken from the original.

783. BRONZE-BRAZIER ON A TRIPOD.

Reproduction of one found in Herculaneum.

784. BRONZE-Bust of Seneca or Piso.

The original, found in Herculaneum, is in the National Museum, Naples. Cast in a mold made on the original.

785. BRONZE-EQUESTRIAN FIGURE.

Alexander the Great. The original in the National Museum, Naples, was found at Pompeii.

786. BRONZE-Bust of Plato.

The original, found at Herculaneum, is in the National Museum, Naples. It is probably the work of a Greek artist. This reproduction was cast in a mold made on the original.

787-788. BRONZE CENTAUR VASES.

The originals, in the National Museum, Naples, were found at Pompeii.

ITALIAN.

789. BRONZE EWER,

A tall bronze ewer, of recent Italian make. The handle formed by a semi-human figure. On one side of the bowl is represented Europa, on the other Venus.

790. BRONZE EWER.

Modern Italian. The bowl is encircled by a band of figures playing music and dancing.

791. DESK.

A writing desk, of Italian walnut, carved in Turin. The carving, in the style of the Renaissance, is admirably designed, and executed with rare skill. Several of the panels are especially notable for delicate modeling, and, though rich in ornamentation, are carved with that freedom and directness which results only from a mastery of the art.

792. LIBRARY TABLE.

Carved by L. Mastrodonato, Naples. Two caryatid female figures partly form each of the legs. These figures represent sculpture, music, drama, history, science, astronomy, poetry and painting. In the lower panels on the ends are representations of music, the drama, and astronomy. Carving, painting, architecture and history, and grotesque figures are the subjects on the drawer panels.

793. LARGE CABINET.

Italian walnut; carved by Frullini, Florence. The projecting center is supported by four columns encircled by ivy. In the panel at the top are children and flowers. Other panels are carved with floral and grotesque patterns.

704. MANTEL.

Carved Italian walnut; by Frullini, Florence. On the main panel is carved Vulcan's forge.

795. CABINET.

Carved Italian walnut; by Frullini, Florence. In panels over the three doors are groups of children to represent surveying, music, astromomy and drawing. The carved heads are, from left to right, Galileo, Voltaire, Shakspeare, and Michel Angelo; the first and last being excellent portraits. At the top of the cabinet is a lovely panel with a carved oak leaf scroll. The upright panels and borders are admirable.

796. EASEL.

Italian walnut; carved by Frullini, Florence.

797. SECRETARY.

Italian walnut; carved by Frullini, Florence. Covered with exquisitely carved panels and borders of flowers, leaves and conventional figures. On the main panel are four doves in flight. A dove with outstretched wings surmounts a dial face above the secretary, about which are delicately carved branches of oak and laurel.

798. CABINET.

A tall cabinet, also carved by Frullini, Florence. The upper

portion is supported by four sea-horses. On the panels are children at play, and floral patterns. The female figure in the upper panel is Poesia. The two panels below evidently represent war and peace.

799. BEDSTEAD.

Carved by Frullini, Florence. On the main panel of the head-board are, carved in high relief, twelve figures of children in a circle, to represent the hours. The head-board is surmounted by a female dove on her nest protected by the outstretched wings of the male. Doves also appear in panels elsewhere. The female figure on the foot-board is Night, with an owl beside her. The border above this panel is composed of stars. Poppy pods, suggestive of sleep, form the principal border at the base of the foot-board and sides. Oak, holly, ivy, laurel, and poppies appear elsewhere. The boy and girl are symbolic of silence and time.

800. ARM CHAIR.

Carved by Frullini, Florence. A large, deep chair boldly carved; the arms formed by griffins; the feet by lion's feet; elsewhere are grotesques and floral patterns.

801. LONG TABLE.

Italian walnut; carved by Frullini, Florence; with grotesque and floral patterns,

802. FOLDING SCREEN.

Italian walnut; carved by Frullini, Florence. Groups of children, flowers, leaves, and insects are beautifully carved on the panels. The embroidery is Japanese.

803. SIDE BOARD.

A large Italian walnut carved side board, with grains and fruits realistically carved on the panels. From Milan.

804. ARM CHAIR.

An old Venetian carved arm chair with a high back. Later Renaissance style. The arms are supported by cherubs; on the back are semi-female winged figures.

805. ROCKING CHAIR.

A grotesque chair; carved by Salvatore Pagano, Naples, 1884. Representing Dickens' "Strolling Players."

806-811. CHAIRS.

Six carved chairs covered with leather.

812. SMALL CABINET.

A reproduction of an old Italian piece.

813. "COLD WATER."

Marble statue; by E. Caroni, Florence, 1875. A young girl stepping into the water.

, JAVA.

814-827. JAVANESE SARONGS.

Colored cotton cloths, worn as an article of dress by the Javanese. In preparing these cloths for dyeing, the surface is covered with a fluid wax, except where the dyed figure is wanted. The cloth is then placed in the dye, where the parts covered with wax resist the operation of the dye. Steeping in hot water removes the wax. The process is repeated with each color.

828-830. JAVANESE HATS.

831. JAVANESE EMBROIDERED SLIPPERS.

832-833. JAVANESE BRASS BASINS.

Decorated with a geometrical pattern chased and punched.

834-837. JAVANESE BRASS BOWLS.

Four small bowls with decoration similar to the above.

838-839. JAVANESE BRASS SALVERS OR PLAQUES.

Two plaques with scalloped edges, the border decorated with a conventional pattern chased and punched,

WEAPONS.

840-841. PERSIAN BATTLE AXES-Two.

842. CORDOFAN SWORD.

On the belt are cowrie shells, such as are used for money.

843. JAVANESE KRIS.

A serpentine knife or dagger.

844. JAVANESE KRIS.

Similar to the above, but more modern.

845. JAVANESE SWORD.

846. KNIFE.

A peculiar shaped knife, used in the Himalaya mountains.

847. SMALL KNIFE.

848-851. SOUDANESE SHIELL AND JAVELINS.

A shield of hippopotamus hide and three javelins found on the battle-field of Metemneh in the Soudan.

852. JAPANESE BOW AND ARROWS.

853. JAPANESE BOW AND ARROWS.

For a child.

JAPANESE SWORDS.

See Nos. 579 and 580.

854-856. KAPPA CLOTH.

Three pieces of Kappa cloth, the native cloth of the Sand-which Islands, made by beating the soft, pulpy, inner mulberry bark with a mallet or wooden club on a smooth log. The mallet often has a pattern cut into its face in order to produce a water mark on the cloth.

857-860. CUPS AND SAUCERS.

Four Berlin porcelain cups and saucers.

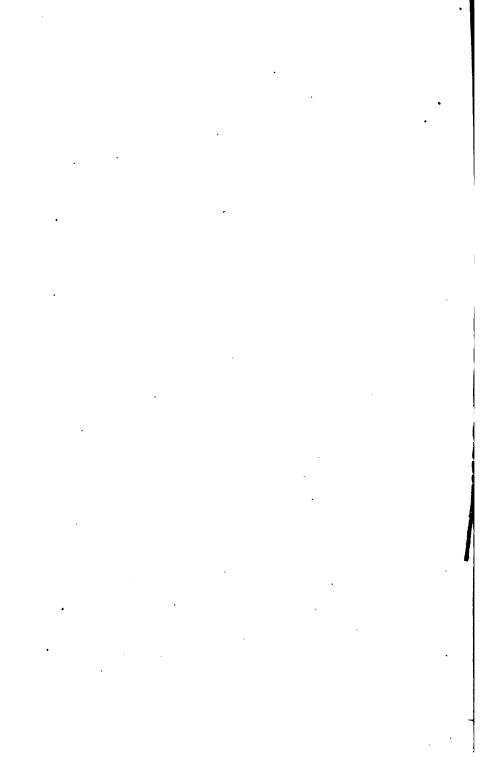
861. CUP AND SAUCER.

Minton pâte sur pâte porcelain.

862-864. CUPS AND SAUCERS—French.

865-869. PLATES, CUPS AND SAUCERS-FRENCH.





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